travelling: the author reflects on her own trajectory (from the USA to her fieldsite and back again) as well as on the 'travelling culture' (James Clifford) of the people of Colca. Travelling is at once a metaphor for the ethnographic process, and a central part of socioeconomic life in the Andes. Her description of the multiple perspectives on travelling in Andean landscapes merges the materiality and the subjectivity of the experience for all involved; an excellent chapter for discussion of research methodology for graduate students preparing for the field.

Chapter two explores the use of clothing in the construction and negotiation of ethnic boundaries, while chapter three analyses the interrelated artistic, cultural and commercial values embodied in the visual features of the *bordados*. The imprint of history and cultural memory in clothing styles is elicited by showing present day Colca residents archived photos from the 1930s; here, *bordados* are conspicuous by their absence, making the point that, despite their current status and function as 'traditional costume', this is an 'invented tradition' in the Hobsbawm and Ranger sense.

The role of *bordado* costume in the fiesta is the topic of chapter four, which deals with ritual transvestism, violence and carnival. The political use of *polleras* by indigenous women emerging in public roles is the focus of chapter six. Chapter seven explores gendered relations of production in the workshop (*obraje*) system. Finally, chapter eight contains thought-provoking discussion of the influence of tourism on local aesthetics: for example, the dilemma posed by tourists' preference for embroidered designs on black fabric, when for Colca people black is the colour of mourning.

Femenías provides a rich and cogent analysis of her field research. Yet there are some oversights that deserve mention. Her claim that this is the 'first book to analyse a Peruvian creative domain through the lens of gender' is strictly speaking true, to my knowledge; however, the important work of Denise Arnold on genderised weaving practice in Bolivia is a serious omission from the bibliography, as also is the work of Penny Dransart on gender and knowledge in textile production, and that of Lesley Gil on gender identity and clothing in La Paz. Other omissions at the level of the comparative ethnography include the extensive literature on the Andean ritual battle or *tinku*, which deserves mention in chapter five. The observation on p. 260 that 'learning, in general, and apprenticeship, in particular, are rarely analysed in literature on the Andes' ignores the volume edited by Henry Stobart and Rosaleen Howard (*Knowledge and Learning in the Andes. Ethnographic Perspectives*, Liverpool University Press, 2002) which specifically covers this gap in the literature.

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Inge Bolin, *Growing Up in a Culture of Respect: Child Rearing in Highland Peru* (Austin, TX: University of Texas Press, 2006), pp. xv + 214, $50.00, $19.95 pb.

This book is a detailed, somewhat traditional, anthropological study looking at Chillihuana, a community of 350 families who live at a height between 3,800 and 5,000 metres, located near the Ausangate Mountain, in the province of Quispicanchis, department of Cusco. Inge Bolin has made Chillihuana her life project. She has done fieldwork there, or 'has lived there', on and off between 1988

and 2004. In this period, at least until 1996, Peru was in violent turmoil, and the province of Quispicanchis was in a militarised state of emergency, but, as Bolin stresses, this has not affected Chillihuana. In Bolin's narrative, the community is largely cut off from the rest of the world, and provides therefore the ideal place to study what cultural and social skills and characteristics it takes to survive in such altitude, with hunger, cold and disease a continuous presence.

Bolin studied the question of survival in an earlier book, *Rituals of Respect: The Secret of Survival in the High Peruvian Andes*. In the book under review, she looks at why children in Chillihuana are attentive, creative, skilful, and, in particular, so respectful towards the outside world, people, animals and materials alike, while living such a harsh life. The answer, according to Bolin, is a 'culture of respect', respect not only with regard to people, but to all life, as she emphasises many times. Bolin sketches an ideal society and contrasts that society not to other Peruvian highland communities, nor does she reflect on the fact that most of the surrounding communities were dragged into a devastating war by Shining Path. Neither do the causes of most violent conflicts in the region – continuous inequality and exclusion largely reinforced through racism – play a role in Bolin's analysis of life in Chillihuana. Instead, the respectful children of Chillihuana are contrasted to the 'modern Western' world (p. 151), characterised by a 'concern with immediate benefits regardless of long-term consequences' (*idem*), where 'children are tucked away in nursery school or placed in front of a television set' (p. 152), where 'boys and girls are expected to acquire certain skills or perform specific activities at a prescribed age' (p. 153), in which 'the highly competitive attitude […] leads to problems at many levels' (p. 154), where 'society penalises children in many ways' (p. 155), and last but not least, 'where adolescents must deal with fierce competition, greed, large-scale unemployment, crime and an immensely uneven distribution of wealth' (pp. 155–6). In Chillihuana, on the contrary, we are presented with an egalitarian society, including gender complementarity, where everybody is happy and respectful towards each other. And there is no television to interfere, of course.

Bolin makes a passionate plea for learning from this society in order to improve our own, despite her observation that the Chillihuanas' society functions as it does in order to survive in a context of such scarcity and isolation (p. 151). Whereas Bolin's respect for this society is clear, her fieldwork detailed and her dedication admirable, one cannot but ask if her image is over-romanticised. In her conclusion, she places her own work in the canon of Boasian cultural anthropology; the tradition of studies that intended to learn lessons from the socio-cultural structures in remote areas of Africa, Latin America and Oceania. This implies a static, eternal society, self sufficient and closed off from its surroundings, from innovation, and, of course, from 'modernity'. In *Cultures of Respect*, some photographs of Chillihuana rites are placed next to reproductions of Guaman Poma de Ayala, further emphasising this supposed 'frozen state' in which the Chillihuana live. Whereas rituals sometimes survive, and parallels can certainly be drawn, it is hard to believe that the harmony that Bolin finds in this society's isolation has not changed, especially considering the 'attentive and creative' nature of its people. To what use are all those engineering skills that children develop put? Was Chillihuana's isolation, which, according to Bolin, slightly opened up after 1996, perhaps the result of the violence raging in the region? How does this society relate to the neighbouring communities and of which wider community do they feel part? Do they feel Peruvian, Quechua, Cusceño, or do they not identify themselves with a larger entity? How does their peacefulness

relate to the violence of the period? How is Chillihuana affected by their resident anthropologist, her students, the projects, and the many other admiring visitors that came in her footsteps? Perhaps these questions are irrelevant to Bolin, and perhaps Bolin only intends to show us a snapshot of a society that is so different from ours and easier to admire.

Although reading *Cultures of Respect* was a welcome variation to the misery that is so often emphasised in studies looking at living conditions in Peru, the static and isolated image created of the Chillihuana does not make Bolin's account more credible, the comparison with 'Western', or 'modern' society, even less so. Perhaps its value lies in the narrative's ability to make some people feel surprised at the wonders of the world. This admiration for unthreatening difference is embodied in the visit of Ludwig, Prinz von Baden, and Marianne, Prinzessin von Baden, who, Bolin proudly tells us, 'left their castle in Europe to come to Peru and visit the projects [in Chillihuana] supported by the Red Cross', an organisation they represented in Germany (p. 161). The visitors were impressed by Chillihuana and hoped to come back soon. I am not sure, however, if the Prinz and Prinzessin would be prepared to trade their European castle for the High Andes, in return for a romantic, though rather cold, culture of respect.

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Kristin Norget, *Days of Death, Days of Life: Ritual in the Popular Culture of Oaxaca* (New York, NY: Columbia University Press, 2005), pp. xii + 319, $67.50, $27.50 pb; £43.50, £18.00 pb.

Death is certainly a favourite theme that artists and scholars have focused on to portray Mexico and to understand Mexican ways of thinking about life. Norget's book analyses the ways in which popular classes in Oaxaca city perform death rituals and how they view the relationship between life and death as a form of social exchange for community-making amongst the living and between the living and the dead. As Norget herself states, it is an exploration of the role of popular religion in the shaping of people's senses of themselves.

Her solid and rich ethnographic dialogue with inhabitants of several poor neighbourhoods, that were formerly small towns and now incorporated as outskirts of the city, gives the reader a precious opportunity to listen to direct and lengthy testimonies about religious beliefs and experiences, and grounds convincingly her own analysis and interpretations about the meanings of funerary ritual processes and the importance of conducting them properly in order to promote sociality and prevent suffering.

Norget introduces and concludes the book by reflecting on the enlightening and transformative powers of fieldwork, particularly in experiencing and learning about death and mourning. She draws a contrast between the high value Oaxacans grant death on an everyday basis in order to give meaning to life, and the well-known stereotypes about Mexican cavalier attitudes to death, which she identifies as an ideology of popular culture constructed by the state and the upper classes.

The main body of the book is divided into three major sections. In the first part, including chapters one and two, Norget sketches Mexican political and economic history and presents sociological data about Oaxaca City and the mostly indigenous